

Musica

3563

D

6

Nicht mehr

MISSA PASTORITIA

vom

Abt Vogler.

N^o 2.

Partitur.

Nicht mehr

Nach dem hinterlassenen Original - Manuscript herausgegeben.

N^o 4770.

Preis f. 7,30 x.

Offenbach a/m, bey J. André.

Mus. 3563.D. 6



✓
1714

3

4 7 7 0

Musical score for a Kyrie eleison. The score includes vocal parts (Soprano, Alto, Tenor, Bass) and instrumental parts (Flute, Violin, Viola, Cello, Double Bass). The key signature is D major (two sharps). The time signature is 4/4. The score is marked with dynamics such as *p* (piano), *pp* (pianissimo), and *f* (forte). The vocal parts enter with the text "Ky - ri - e - le - i - son". The instrumental parts provide harmonic support, with the cello and double bass parts including figured bass notation.

Ky - ri - e - le - i - son
 Ky - ri - e - le - i - son
 Ky - ri - e - le - i - son
 Ky - ri - e - le - i - son

Figured bass notation: 6/4, 5/3, 3/4, 5/3, 6/4, 5/3

Handwritten musical score for Kyrie eleison. The score is written on multiple staves, including vocal parts and instrumental accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The score includes various musical notations such as notes, rests, and dynamic markings (pp, p, f). The lyrics "Kyrie eleison" are written below the vocal staves. The score is divided into sections, with some parts marked "Tutti" and "2 Fag." (Two Flutes). The bottom of the page features a series of numbers: 6 3 6 3 6 3 2 6 6 5 6 7 5 6 4.

The image shows a page from a musical score, likely for a Kyrie eleison. The score is written for a large ensemble, including vocal soloists and a full orchestra. The music is in G major (one sharp) and 4/4 time. The page features complex rhythmic patterns, including sixteenth and thirty-second notes, and dynamic markings such as 'pp' (pianissimo) and 'ff' (fortissimo). The lyrics 'Kyrie eleison' are written below the vocal staves. The score is divided into systems, with the bottom system containing figured bass notation (fingerings) for the basso continuo.

Minore Solo

Soprano.
Christe e - le - i - son

Contr' alto.
Solo
Chris - te e - le - i - son

Tenore.
Solo
Chris - te e - le - i - son

Basso.
Solo
Chris - te e - le - i - son

Violino 1^{mo}
pizz.

Violino 2^{do}
pizz.

Viola.
Soli

Basso ed Organo.

Chris - te e - le - i - son Chris - te e - le - i - son
e - le - i - son e - le - i - son
Chris - te e - le - i - son
e - le - i - son

72 5 32 32 9 8 7 32 32 32 6 5 5 32 6 5

4 7 7 0.

Chris - te e - le - i - son Chris - te e - le - i - son Chris - te e - le - i - son e - le -

son Chris - te Chris - te Chris - te e - le - i - son f e - le -

son Christe e - le - i son Chris - te e - le - i - son f e - le -

son e - le - i - son f e -

i - son

i - son Chris - te Chris - te Chris - te Christe e - le -

i - son Chris - te Chris - te Chris - te

i - son Chris - te Chris - te Chris - te

le i - son Chris - te Chris - te Chris - te pp

arco arco arco

pp

4 7 7 0.

[illegible]

[illegible]

2 Flauto *f*
unisoni

2 Oboe *f*
unisoni

2 Clarinet
Fag. rip

arco

arco

arco

arco

Tutti *ff*

9 7 6 5 3 3 5 5 7 6

4 7 7 0

Handwritten musical score for a vocal and instrumental work. The title, written at the top, is "Son le ci son! Kyrie eleison". The score is written on 18 staves, featuring vocal parts (Soprano, Alto, Tenor, Bass) and instrumental parts (Violins I & II, Violas, Cellos, Double Basses). The lyrics are in Latin: "Son le ci son! Kyrie eleison". The score includes dynamic markings like "p" (piano) and "pp" (pianissimo), and performance instructions like "Tutti" and "F. Trip. col. Basso". The time signature is 6/4.

Musical score for a Kyrie eleison. The score includes vocal parts and instrumental accompaniment. The lyrics are in Latin: *le-son Ky-ri-e e-le-son Ky-ri-e e-le-son*. The score features various musical markings such as *p* (piano), *pp* (pianissimo), *Solo*, *Tutti*, and *2 Fag.* (2 Flutes). The score is written in a historical style with a key signature of one sharp (F#).

le-son Ky-ri-e e-le-son Ky-ri-e e-le-son
 le-son Ky-ri-e e-le-son Ky-ri-e e-le-son
 le-son Ky-ri-e e-le-son Ky-ri-e e-le-son

Senza Fag. rip: Tasto Solo.

e-le-ison e-le-ison Ky-ri-e Ky-ri-son
 e-le-ison e-le-ison

Fl. Fl. Cl. Fag. Cb.

S. A. T. B.

Ky-ri-e e-le-i-son

Solo

Tutti Fag.

pizz.

Tasto Solo

Allegretto.

Gloria.

17.

Carillon in E
Timpani
Clarinete
Coro in H.
Coro in A.
Coro in E.
Flauti.
Oboi.
Violoncelli
Violle Contr.
Violle piccolo
Soprano.
Alto.
Tenore.
Basso.
Violino 1^{mo}.
Violino 2^{do}.
Viola.
Basso
Organo.
Tasto solo

Handwritten musical score for "Gloria in excelsis Deo" by J. Haydn. The score is written on multiple staves, including vocal parts and instrumental accompaniment. The lyrics are written below the vocal staves: "Gloria in excelsis in exoelsis in excelsis Deo". The score includes various musical notations such as notes, rests, and dynamic markings like *p* (piano) and *f* (forte). The title "Gloria in excelsis Deo" is written at the top right of the page. The manuscript is on aged, slightly stained paper.

[illegible]

mi - ni - bus bo - nae vo - lun - ta - tis be - ne - di - ci - mus te glo - ri - fi - ca - mus

pax pax pax lau - da - mus te a - do - ra - mus te

4 7 7 0

te gra-ti-as a-gi-mus ti-bi prop-ter magnam glo-ri-am tuam

gra-ti-as glo-ri-am tuam

5 6 5 6 7 5 6 5 4 7 7 0

Handwritten musical score on page 22. The score is written on multiple staves, including vocal staves and piano accompaniment. The lyrics "Do-mine Deus rex coe-les-tis" are visible in the lower right section. The score includes various musical notations, including clefs, key signatures, time signatures, and dynamic markings such as *ff* and *f*. The bottom of the page features figured bass notation.

Figured bass notation at the bottom:

ff 5 *Soli* 5 6 1/2 3/4 0 5 0 5 5 3/4 5 6 5 6 5 3/4 6 4 7 5 3/4 6 4

Tutti

4 7 7 0.

Deus pater omnipotens domine fili unigenite Jesus Christus

Solo 8va

2 Fag.

Tutti

Tutti Solo

Tutti

4770.

Minore.

Handwritten musical score for a choir and orchestra. The score is in G minor (three flats) and 4/4 time. It features a choir with four parts (Soprano, Alto, Tenor, Bass) and an orchestra with strings and woodwinds. The lyrics are "qui tol - lis pec - ca - ta". The score includes various musical notations such as notes, rests, dynamics (*p*, *pp*), and articulation marks. The bottom of the page shows figured bass notation for the basso continuo.

Figured bass notation (basso continuo):

6 4 6 3 5 6 5 3 5 6 5 6

pec - ca - ta mi - se - re - re no - bis
 - ca - - ta mun - di qui tol - lis qui tol - lis pec - ca - ta qui
 qui tol - lis qui tol - lis pec - ca - ta qui
 pec - ca - ta mi - se - re - re no - bis

2 Fag:

5 50 30 70 30 6 60 30 30 5 5 6 7 5 5 6 4 4 3 3 4 7 7 0

qui tol-lis pec-ca-ta sus-ci-pe de-pre-ca-ti

477

Maggiore.

se - re - re - no - bis

tol - lis qui tol - lis pec - ca - ta

qui tol - lis qui tol - lis pec - ca - ta

se - re - re - no - bis

Stringendo il Tempo a poco a poco sino Allegro.

Stringendo il Tempo a poco a poco sino Allegro.

Allegro molto

2 Oboe
2 Fag.
Fag. rip.
Solo
Tutti
Tutti

Allegro molto

Sanc - tus Do - minus al - tis - si - mus
Quon - iam tu so - lus sanc - tus tu so - lus Do - minus tu so - lus al - tis - si - mus

Allegro molto

Pastor Solo

Allegro molto

Tutti

Je - su Chris - te cum sanc - to spi - ri - tu in glo - ri - a Dei pa - tris a - men

cum sanc - to spi - ri - tu in glo - ri - a Dei pa - tris a - men

cum sanc - to spi - ri - tu in glo - ri - a

4 7 7 0.

glo-ri-a Dei pa-tris a-men

De-i pa-tris a-men

men

men

4
5
6
6
6
7-6
4-4
6
5
7
6
6
7
4
7
0

This page of a musical score, numbered 33, contains a complex arrangement for a large ensemble. The score is written in a key with two sharps (F# and C#) and a common time signature (C). It features multiple staves for different instruments and vocal parts.

The upper staves include parts for woodwinds and strings. Notable markings include *p* (piano), *f* (forte), and *gva* (glissando). Specific instrument parts are labeled: *Chalm.* (Chalmers), *2 Fag.* (2 Bassoons), *Fag. rip* (Bassoon ripieno), and *Clar. loco* (Clarinet loco).

The lower staves are primarily vocal parts. The lyrics are:

 - *men* (repeated in several staves)

 - *a* (soprano/alto vocal line)

 - *cum sanc-to* (appearing in the final measures)

The bottom of the page contains figured bass notation (basso continuo) with numbers such as 4, 4, 6, 6, 5, 5, 6, 6, 7, 5, 3, 6, 4, 7, 5, 3, 6, 4, 5, 4, 7, 7, 0.

Tutti Fag.

spiri-tu cum sanc-to spi-ri-tu men a

sanc-to spi-ri-tu men a

spiri-tu cum sancto spi-ri-tu men

cum sanc-to spi-ri-tu

Handwritten musical score for "The Rose Tree". The score is written on ten staves. The top four staves are for vocal parts: Soprano (Soprano), Alto (Alto), Tenor (Tenor), and Bass (Bass). The bottom six staves are for piano accompaniment, including a grand staff (treble and bass clef) and a figured bass line. The lyrics "The Rose Tree" are written below the vocal staves. The score includes various musical notations such as notes, rests, and dynamic markings like "p" (piano) and "f" (forte). The piano part includes figured bass notation at the bottom of the staves.

Handwritten musical score for a multi-voice choir and orchestra. The score is written on 14 staves. The top four staves are for vocal parts (Soprano, Alto, Tenor, Bass), and the bottom ten staves are for the orchestra (strings, woodwinds, brass). The music is in G major and 4/4 time. The lyrics "men a - men" are written under the vocal staves. The score includes various musical notations such as notes, rests, dynamics (*p*, *f*, *pp*, *ff*), and performance instructions like "Solo", "Tutti", and "gva". The bottom of the page features figured bass notation for the basso continuo.

Figured bass notation at the bottom of the page:

7 \sharp 3 \sharp 7 \sharp 3 \sharp 5 \sharp 6
 6 \times 4

7 \sharp 3 \sharp 7 \sharp 3 \sharp 5 \sharp 6
 6 \times 4

a - men a - men a - men a - men a - men a - men

Graduale a Capella

a canto fermo variato dagli Stromenti.

Corno 2^{do} in D.

Tutti Fagotti.

Tenori
e Bassi.

Violino 1^{mo}

Violino 2^{do}

Viola.

Basso
ed Organo.

Adagio.

Tenori e Bassi

Si i - ni - qui - ta - tes ob - ser - va - veris Do - mi - ne Do - mi - ne qui sus - ti - ne - bit

arco

arco

Clarinetto in A.

Solo

Soprani e Contralti

p qui - a a - pud te pro - pi - ti - a - tio est et prop - ter le - gem tu - am sus - ti - nu - i - te

pizz.

4 7 7 0.

A musical score page featuring two vocal staves labeled "Soprani e Contralti". The music is written in G major (one sharp) and common time. The lyrics are "A - cus - to - di - a ma - tu - ti - ra us - que ad noc - tem spe - ret Js - ra - el in Do - mi - no". The vocal melody consists of half notes and quarter notes, often grouped by slurs. Below the vocal staves are four piano accompaniment staves. The first two piano staves contain arpeggiated chords, while the last two contain sustained chords. Fingerings are indicated by numbers 1-5 below the piano staves. Dynamics include piano (*p*) and fortissimo (*ff*).

Tenori e Bassi
 qui - a a - pud Dominum mi - se - ri cor - di - a et co - pi - o - sa a - pud e - um re -

Soprano e Contralto
 et ipse re - dimet Js - rael ex omnibus i - ni - qui - ta - ti - bus e - jus
 - demp - tio et ipse re - dimet Js - rael ex om - nibus i - ni - qui - ta - ti - bus

Flut.
Viol.
Viola
Cello
Double Bass

arco

4 7 7 0.

Corno 1^{mo} in A.

Clarini in D.

Corno 1^{mo} in G. *p*

Corno 2^{do} in G. *p*

Corno 2^{do} in D. *p*

2 Clar:

2 Fag:

Tutti

Soprano. *p*

Alto. *p* *Glo* *ri-a* *glo* *ri-a* *glo* *ri-a*

Tenore. *p* *glo* *ria* *pa* *tri* *glo* *ri-a* *fi* *li-o* *et* *spi* *ri* *tu* *i* *spi* *ri* *tu* *i* *sancto* *si* *cut*

Basso. *p* *glo* *ri-a* *glo* *ria* *glo* *ria* *glo* *ria* *glo* *ria*

Organo pieno

ri-a glo - ri-a a - men amen.

e - rat in prin-ci-pio et nunc et semper et in saecu-la sae-cu-lo-rum a - men amen.

- ri-a glo - ri-a a - men amen.

- ri-a glo - ri-a a - men amen.

7 7 5 5 3# 3# 3# 3# 3# 3#

Credo.

All.^o moderato.

Clarino in H.

Timpani in H.

Corno 2^{do} in H.

Corni in D.

Clarineti in A.

Fagotti Conc:
e ripieno.

Soprano.

Alto.

Tenore.

Basso.

Oboe Solo.

Violino 1^{mo}.

Violino 2^{do}.

Viola.

Violoncello.

Basso
ed Organo.

Soli

piu

ten-tem fac-to-rem coe-li et terrae *pp* cre - do visi - bi-li-um om - ni-um et in vi - si - bi - li - um

pp visi - bi-li-um om - nium et in - visi-bi-li-um

pp vi-si - bi-li-um om - ni - um et in vi - si - bi - li - um

pp visi - bi-li-um om - nium et in visi-bi-li-um

5 3 3 6 6 0 3 3 3 6 5 5 6 6 7 3 5

cre - do Et in un - um dominum Je - sum Christum fi - li - um Dei u - ni

pizz

pizz

pizz

Soli

Tutti pizz

4 7 7 0

Musical score for a choral and instrumental piece, page 50. The score features vocal parts with Latin lyrics and piano accompaniment. Key markings include *Solo*, *dol.*, *Tutti*, and *pizz.*

Lyrics (Latin):
 cre - do
 stan-ti - a - lem pa-tri per quem om-ni-a om-ni-a fac - ta sunt
 cre - do
 con - sub -
 fac - ta sunt
 om - ni-a fac - ta sunt
 cre - do
 con - sub -

Performance markings:
 Solo
 dol.
 Tutti
 pizz.

Musical score for page 51, featuring vocal and instrumental parts. The score is written in G major (one sharp) and 4/4 time. It includes a vocal line with Latin lyrics and a piano accompaniment.

Vocal Lyrics:
 stan - ti - a - lem pa - tri qui propter nos ho - mi - nes et prop - ter nos - tram sa - lu - tem des -
 stan - ti - a - lem
 stan - ti - a - lem
 con - sub - stan - ti - a - lem

Instrumental Parts:
 The piano accompaniment includes a right hand and a left hand. The right hand features a melodic line with various ornaments and a final section marked "arco". The left hand provides a harmonic foundation with chords and a bass line.

Performance Markings:
 The score includes dynamic markings such as *p* (piano) and *f* (forte). The word *Tutti* is written above the piano part. The word *arco* is written above the right hand in the final section.

Figured Bass:
 The bottom of the page contains a figured bass line with numbers indicating the harmonic structure for the keyboard or lute.

Et incarnatus est.

5.3

Andante.

Corno 1^{mo} in G.

Flauti.

Clarineti.

Fagotti.

Soprano.

Alto.

Tenore.

Basso.

Violino 1^{mo}

Violino 2^{do}

Viole.

Basso ed Organo

f *pp* *pp* *f* *p*

Tutti *1^{mo} Solo* *1^{mo} Solo* *f*

f *pp* *eco* *f* *pp* *eco* *pp* *eco* *pp*

This page of a handwritten musical score is for the 'Et incarnatus est' section. It features a Clarinet part and several vocal parts. The Clarinet part is marked 'Alourdement' and 'Clar'. The vocal parts include a Soprano part with lyrics 'Et incarna - tus est' and a Chorus part with lyrics 'na - tus est Et incarna -'. The score is written on multiple staves, with dynamic markings such as *pp*, *ppp*, and *eco* (echo) throughout. The notation includes various musical symbols like notes, rests, and slurs.

Musical score for a choral and instrumental piece, page 55. The score features vocal parts with Latin lyrics and instrumental parts for Flute, Clarinet, and Bassoon. Dynamics include *f*, *p*, *pp*, and *eco*.

The vocal parts (Soprano, Alto, Tenor, Bass) sing the following lyrics:

tus est na - tus est de spiritu sancto ex Mari-a virgine

The instrumental parts include:

- Flute: *f*, *p*
- Clarinet: *f*, *pp*, *eco*
- Bassoon: *f*, *pp*, *eco*

The score is written in G major and 4/4 time. The bottom system includes a *dolc:* marking.

Et homo homo fac - tus est homo fac - tus est Et homo homo fac - tus est homo

f *pp* *eco* *pizz.*

fac - tus est de spi-ri-tu sanc - to ex Ma-ri-a Mari-a vir-gi-ne in-car-natus est homo factus est

de spi-ri-tu sanc-to ex Mari-a

de spi-ri-tu sanc - to ex Ma-ri-a Na-ri-a

Segue

Segue

Et resurrexit.

All.^o moderato.

Clarini in H.
Timpani in H.
Corno in A.
Corni in D.
Clarineti in A.
Fagotti.
Soprano.
Alto.
Tenore.
Basso.
Oboe Solo.
Violino 1^{mo}
Violino 2^{do}
Viola
Violoncello.
Basso ed Organo.

coelum se-det ad dex-teram pa-tris Et i-terum ven-tu-rus est cum glo-ri-a cre-do et

cre-do et iu-di-ca-re vi-vos vi-vos et

Et i-terum cre-do

arco

5 7 5 7 5 5 5 3 3 3 3 5 5 5

[illegible]

et vi-vi-fi- cantem qui ex patre fi-li-o-que procedit qui cum patre et fili-o si-mul ado-ratur et con-glo-

qui ex patre fi-li-o-que pro-ce-dit qui cum patre et fi-li-o a-do-ra-tur et con-

qui ex patre fi-li-o-que procedit qui cum patre et fi-li-o si-mul ado-ra-tur et con-glo-ri-fi-

qui ex patre fi-li-o-que pro-cedit qui cum patre et fi-li-o a-do-ra-tur et con-glo-ri-fi-

[illegible]

tholicam et apostoli- cam ecclesiam cre- do con- fite- or unum bap- tis- ma in re- mis- si- o- nem pec- ca- ti. re- mis- si- o- nem pec- ca- ti. eccle- si- am cre- do

74

Handwritten musical score for a choir and orchestra, page 65. The score includes vocal parts with Latin lyrics and piano accompaniment. The lyrics are: "ventu-ri sac-cu-li cre-do a-men a-men a-men cre-do cre-do cre-do". The piano part features a prominent melodic line in the right hand and a more rhythmic accompaniment in the left hand. The score is written in G major and 4/4 time.

Lyrics: *ventu-ri sac-cu-li cre-do a-men a-men a-men cre-do cre-do cre-do*

Performance markings: *ff*, *p*, *rit.*

Figured bass: 5b, 3b, 5, 3b, 5, 7, 7, 5, 5b, 3b, 5b, 3b, 5b, 3b, 5b, 3b

men a - men amen a - men amen a - men amen
men a - men
men
men

Tutti

74

men credo credo cre-do credo cre-do

pizz *arco*

74 84 4 5 3 6 4 3

Offertorium.

69

Allegretto.

Soprano 1^{mo}
Soprano 2^{do}
Tenore.
Basso.
Violino 1^{mo}
Violino 2^{do}
Viola.
Basso.
ed Organo.

Soli

Christus natus est nobis natus nobis

ve-nite a-do-re-mus ve-ni-fe a-do-re-mus

pizz.

nite a-do-re-mus ve-nite a-do-re-mus ve-ni-fe exul-te-mus Do-mi-no ju-bi-le-mus

ve-nite ve-ni-fe

nite ve-ni-fe ve-nite a-do-re-mus

a-do-re-mus a-do-re-mus

arco

6 4 3 2 1

7 3 2 1

5 6 4 3 2 1

Corni in A.

Clarineti in A.

Soprano 1^{mo}

Soprano 2^{do}

De - sa - lu - fa - ri nos - tro

praeo - cu - pemus fa - ciem ejus in con -

et in psal - mis in psal - mis ju - bi - le - mus ju - bi - le - mus ju - bi - le - mus e -

les - si - o - ne

4 7 7 0

[illegible]

ni-fe a-do-re-mus ve-ni-fe a-do-re-mus

ve-ni-te ve-ni-fe

ve-ni-fe ve-ni-te a-do-re-mus Quo-ni-am Deus ma-gnus Do-mi-nus et rex ma-gnus

a-do-re-mus a-do-re-mus

ni-fe a-do-re-mus ve-ni-fe a-do-re-mus

ve-ni-fe

ni-fe ve-ni-fe ve-ni-fe a-do-re-mus

a-do-re-mus a-do-re-mus

arco.

6

Corni in A.

Clarineti.

Fagotti.

Tenore Solo.

su - per omnes om - nes De - os quoniam non re - pel - let Dominus ple -bem su - am

5 7 6 7 64 6 7 5

Corni in E.

quia in manu e - jus sunt omnes fi - nis terrae et al - ti - tu - di - nes mon -strum ipse conspi -

32 32 51 51 6 7 5 3 51 6x 32 7 51 64 4 7 7 0.

Cornü in A

Cornü in E.

Tutti

pp *f* *pp* *f*

cit et al fi tu di nes mon ti um ip se ip se conspi cit ve nite ado

6 5 5 $\frac{1}{2}$ 7 5 $\frac{1}{2}$ 5 $\frac{1}{2}$ 5 $\frac{1}{2}$ 3 $\frac{1}{2}$ 6 $\frac{1}{2}$ 6 $\frac{1}{2}$ 6 $\frac{1}{2}$ 5 7 $\frac{1}{2}$ 5 $\frac{1}{2}$ 5 6 5 $\frac{1}{2}$ 4 7 7 0

[illegible]

Oboe
 Clar.
 Bassoon
 Horn
 Clarinet in D
 Trumpet
 Solo

Quo-ni-am ip-si-us est mare et ip-se fe-cit il-lud et a-ri-dam funda-verunt manus manus

4 7 7 0

5

Solo

an - te De - um plo - remus coram Domi - no plo - remus coram Domi - no qui fe - cit - nos qui fe - cit - nos: qui - a ip - se est

Clarini in D

Timpani in D

V^{lli} Bassi

4 7 7 0.

Handwritten musical score for "Te Deum" by C.B. Fazio Solo. The score is written on ten staves. The first staff is for the vocal line, with lyrics: "Dominus Deus noster qui - a ip - se est Dominus De - us noster nos autem popu - lus ejus et oves pascu - ae ejus nos". The second staff is for the piano accompaniment. The third staff is for the organ. The fourth staff is for the organ. The fifth staff is for the organ. The sixth staff is for the organ. The seventh staff is for the organ. The eighth staff is for the organ. The ninth staff is for the organ. The tenth staff is for the organ. The score includes various musical notations such as notes, rests, and dynamic markings like "p" (piano) and "f" (forte). The title "Te Deum" is written in the top right corner. The composer's name "C.B. Fazio Solo" is written at the bottom.

Corn in A.
Corn in E.
Clar.
Fl. Solo gtr.
Chalm. Solo
Chalm.

a - do - re - mus Chris - tus na - tus est no - bis na - tus no - bis ve - ni - te a - do - re - mus ve - ni - te ve - ni - te ve - ni - te

a - do - re - mus Christus na - tus est no - bis

Corn in E.

5 32 31 62 5 62 76 5 6 6

Clarini in D.
 Timpani in A.E.
 Corni in E
 Oboi
 2 Fl.
 2 Clar. Chalm.
 Clar. Chalm.
 Tutti
 ni-te a-do-re-mus Christus na-tus est no-bis na-tus no-bis ve-ni-te a-do-re-mus ve-
 ni-te ve-ni-te ve-ni-te ve-ni-te ve-ni-te ve-
 ni-te a-do-re-mus
 mus a-do-re-mus
 Chris-tus na-tus est no-bis na-tus no-bis ve-ni-te a-do-re-mus ve-
 ve-ni-te ve-ni-te ve-ni-te ve-
 do-re
 Organo e pi no
 Senza Org.
 Organo pieno
 4 7 7 0.

ni - te a - do - re - mus *p* ve - ni - te a - do - re - mus *f* ve - ni - te ju - bi - le - mus

ni - te ve - ni - te *p* ve - ni - te ve - ni - te *f* ve - ni - te

ni - te a - do - re - mus *p* + + + + + *f* + + + + +

- mus a - do - re - mus:

ni - te a - do - re - mus *p* ve - ni - te a - do - re - mus *f* ve - ni - te a - do re

ni - te ve - ni - te *p* ve - ni - te ve - ni - te *f* ve - ni te a - do re

ni - te a - do - re - mus *p* + + + + + *f* + + + + +

- mus a - do - re - mus *p* + + + + +

senza Org: *Org. pieno* *senza Org:*

Musical score for page 84, featuring vocal and instrumental parts. The score includes lyrics for the vocal parts and dynamic markings for the instrumental parts.

Vocal Parts (Lyrics):
 ju - bi - le - mus ju - bi - le - mus e - i ve - ni - te
 ju - bi - le - mus ju - bi - le - mus e - i ve - ni - te
 ju - bi - le - mus ju - bi - le - mus ju - bi - le - mus e - i ve - ni - te
 ju - bi - le - mus ju - bi - le - mus ju - bi - le - mus e - i ve - ni - te
 mus ve - ni - te ve -

Instrumental Parts:
 2 Fl.
 2 Clar: Chalm.
 Org: pieno

The score is written for a large ensemble, including vocalists and instrumentalists. The key signature is one sharp (F#), and the time signature is 4/4. The tempo is marked *Allegro*.

ve - ni - te ve - ni - te ve - ni - te ju - bi - le mus,

ni - te ve - ni - te ve - ni - te ju - bi - le mus,

5 7 5 7 5 7

Sanctus.

All.^o moderato.

Clarino 1^{mo}
e Timpani in E.

Clarino 2^{do}
e Corno 2^{do} in H.

Corno 1^{mo} in A.

Corni in E.

Flauti.

Oboi.

Clarineti in A.

Fagotto.

Soprano.

Alto.

Tenore.

Basso.

Coro.

Violino 1^{mo}

Violino 2^{do}

Viola.

Basso
ed Organo.

ppp 5 7 5 7

ppp 7

4 7 7 0.

The musical score is written for a vocal soloist and a choir. The soloist's part is marked *Solo* and *pp* (pianissimo). The choir part includes Latin lyrics. The score is divided into two systems. The first system shows the soloist's melodic line and the choir's accompaniment. The second system shows the choir's vocal lines with lyrics.

Lyrics:

tus san - tus sanc - tus Do - mi - nus De - us Sa - ba - oth

Sa - ba - oth

sanc - tus Do - mi - nus De - us Sa - ba - oth

De - us Sa - ba - oth

Handwritten musical score on page 88. The page contains multiple staves of musical notation. The top section features several staves with notes and rests, some marked with *ff* (fortissimo). Below this, a vocal line is present with the lyrics: "Ple - ni sunt coe - li coe - li et". The bottom section of the page contains more musical notation, including a series of notes and rests, and a final measure with the number "4 7 7 0".

[illegible]

ra glo-ri-a tu-a ho-si-an-na ho-si-an-na in ex-celsis ho-si-an

Trio *gva*

Tasto Solo *Tasto Solo*

[illegible]

Musical score for orchestra and voices. The score includes staves for strings, woodwinds (oboes, clarinets), and voices. The key signature is D major (two sharps). The tempo is marked *Allegro*. The score features various musical notations including notes, rests, and dynamic markings like *f* (forte) and *p* (piano). The lyrics "sis in ex-cel" are visible on the vocal staves.

Instrumental parts include:

- 2 Oboe
- 2 Clar.

The score is written in a system of staves. The vocal parts have lyrics: "sis in ex-cel".

The bottom of the page contains a series of numbers: 5 0 0 5 3 1 7 - f 4 3 5 3 3 6 6 6 6 6 6 6 6 5.

Handwritten musical score for a multi-staff piece, likely a church cantata. The score includes vocal parts and instrumental accompaniment. The lyrics "Ho-si-an-na in ex-cel-sis" are written across the staves. Performance markings such as "loc.", "2 Fl.", "pno Solo", "Tutti", and "gna" are present. The bottom of the page features a series of numbers: 4, 6, 6, 5, 6, 6, 6, 6, 6, 6, 6, 7, 5, 2, 5, 3, 5, 7, 5.

ar - na Ho - si - an - na Ho - si - an - na Ho - si - an - na Ho - si - an - na in ex

Org: pieno

6 5 7 4 5 3

A handwritten musical score on aged paper, featuring multiple staves. The top section consists of four staves of organ music, followed by a system of four staves with a vocal line. The vocal line includes the lyrics "cel sis in ex-celsis in ex-celsis in ex-celsis in ex-celsis". Below the vocal line are four more staves of organ music. The word "Organo" is written at the bottom center of the page.

cel sis in ex-celsis in ex-celsis in ex-celsis in ex-celsis in ex-celsis

Organo

*Benedictus.**Tenore 1^{mo}**Tenore 2^{do}**Basso**Andante maestoso.*

Qui venit qui venit in no-mi-ne Domi-ni Be-ne-dictus be-ne-

Qui venit ni in no-mi-ne qui venit qui

Be-ne dic-tus Be-ne-dictus qui ve-nit in no-mi-ne qui ve-nit qui

dictus qui ve-nit in no-mi-ne qui venit qui venit in no-mi-ne Domi-ni qui ve-nit in

venit in nomi-ne Domi-ni Be-ne-dictus be-ne-dictus qui ve-nit in nomi-ne qui ve-nit in

venit in no-mi-ne Domi-ni in no-mi-ne qui ve-nit qui ve-nit in no-mi-ne Do-mi-ni qui ve-nit in

no-mi-ne in no-mi-ne Domi-ni qui ve-nit in no-mi-ne in no-mi-ne Domi-ni be-ne-dic-tus

no-mi-ne in no-mi-ne Do-mi-ni be-ne-dic-tus

no-mi-ne in no-mi-ne Do-mi-ni qui ve-nit in no-mi-ne in no-mi-ne Do-mi-ni be-ne-dic-tus

be-ne-dictus be-ne-dic-tus be-ne-dictus qui ve-nit in no-mi-ne no-mi-ne Do-mi-ni qui venit

be-ne-dictus be-ne-dic-tus qui ve-nit qui ve-nit qui ve-nit in no-mi-ne Do-mi-ni qui venit

be-ne-dic-tus be-ne-dic-tus qui ve-nit

be - ne - dic - tus be - ne - dic - tus qui ve - nit qui ve - nit qui ve - nit qui ve - nit in

no - mi - ne Do - mi - ni venit qui ve - nit in no - mi - ne no - mi - ne Do - mi - ni be - ne - dictus

qui ve - nit be - ne - dic - tus qui ve - nit qui ve - nit in no - mi - ne

no - mi - ne Do - mi - ni qui ve - nit qui ve - nit in no - mi - ne Do - mi - ni be - ne - dic - tus

Agnus Dei.

Adagio

Soprano.

Alto.

Tenore.

Basso, 5.

0.

Violino 1^{mo}

Violino 2^{do}

Viola

*Basso
ed Organo.*

Con sordini

Can. sardini

Con sordini

Con sordini.

Ag - nus De - i ag - nus qui [o] - is nec

Ag - nus	De - i	ag - nus	De - i	qui	tol - lis nec
----------	--------	----------	--------	-----	---------------

Ag - - - nus ag - nus

Scott's

ca - ta pec - ca - ta mun - di mi - se - re - re mi - se - re - re
 ca - ta pec - ca - ta mun - di mi - se - re - re no - bis Ag - nus De - i
 ca - ta pec - ca - ta mun - di mi - se - re - re no - bis Ag - nus De - i
 ca - ta pec - ca - ta mun - di mi - se - re - re mi - se - re - re mi - se - re - re no - bis

Ag - nus De - i Ag - nus Ag - nus Ag - nus Ag - nus qui tol - lis pec - ca - ta pec -
 Ag - nus De - i Ag - nus Ag - nus Ag - nus Ag - nus qui tol - lis pec -
 Ag - nus De - i Ag - nus De - i qui tol - lis pec - ca - ta pec -

9 8 7 6 5 4 3 2 1 3 7 0 7 5 4 3 5 6 7 4 3 2 1 3 4 5 6 7 8 9

ca - fa mun - di mi - se - re - re mi - se - re - re no - bis Ag - nus

ca - fa mun - di mi - se - re - re no - bis Ag - nus

ca - fa mun - di mi - se - re - re no - bis Ag - nus

ca - fa mun - di mi - se - re - re no - bis Ag - nus

De - Ag - nus qui tol - lis pec - ca - fa mun - di

Dei Ag - nus Ag - nus qui tol - lis pec - ca - fa mun - di

- nus De - i qui tol - lis pec - ca - fa mun - di

4770

Dona nobis.

101

Andante.

Clarini in E.

Timpani in E.

Corni in E.

Corni in H.

Flauti.

Oboi.

Clarinetti in A.

Fagotto.

Soprano. *Solo*
do - na no - bis pa - cem pa - cem do - na no - bis no - bis pa - cem *Tutti* do - na no - bis

Alto. *Tutti*

Tenore. *Tutti*

Basso. *Tutti*
do - na no - bis

Violino 1^{mo} *con Sordini*

Violino 2^{do} *con Sordini*

Viola. *con Sordini*

Basso ed Organo. *con Sordini*
Solo p

pizz.

4 7 7 0

Musical score for page 103, featuring vocal parts and piano accompaniment. The lyrics are in Latin:

cem do - na no - bis pa - cem do - na no - bis pa - cem
 cem do - na pa - cem
 cem pa - cem
 cem do - na no - bis pa - cem do - na no - bis pa - cem

Dynamics and markings include: *pp*, *pp gra*, *pp Solo*, *Tutti Fag.*, and *Spizz.*

Figured bass notation at the bottom:

3 1 3 3 7 1 3 1 6 4 6 7 3 6 6 5 1 6 6 5 6 4 5 5 6 4 5 5 6 4 2 6 4 6 5 6 4 3 5

Handwritten musical score for page 104. The score includes vocal parts and figured bass. The lyrics are: *na nobis pa*, *na Do*, *na nobis pa*, *na Do*. The figured bass is written in numbers: 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.

Tutti.

na nobis pa

na Do

na nobis pa

na Do

senza sordini.

senza sordini

senza sordini

senza sordini

Tutti.

Solo.

na pa - cem da pa - cem do - na.
na pa - cem da pa - cem do - na.
na pa - cem da pa - cem do - na.

4 7 7 0

no - bis pa - cem do - na no - bis pa -

Figured Bass: 3 6 4, 6 4, 3 6 4, 6 4, 6 7, 3 6 7, 6 7, 3 6 7, 6 5 3 4, 3 6, 6, 3 6, 6, 6 4, 5 4, 5 x, 6

74

pa-cem do-na pa-cem pa-cem do-na no-bis pa-cem
 cem do-na no-bis do-na pa-cem
 cem do-na no-bis pa-cem
 pa-cem do-na no-bis pa-cem do-na no-bis pa-cem

f *arco*

Handwritten musical score for page 109. The score is written on multiple staves, including treble and bass clefs. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is organized into systems, with some staves containing multiple measures of music. The notation is in a historical style, likely from the 18th or 19th century.

Key markings and features include:

- gru* (likely *grace*) marking above the first staff.
- Solo* markings above the second and third staves.
- Vlls* (Violins) marking above the fourth staff.
- Basso Solo* marking above the fifth staff.
- pizz.* (pizzicato) marking below the fifth staff.
- Dynamic markings: *f* (forte), *p* (piano), and *ff* (fortissimo).
- Accents (*>*) above several notes.
- Rehearsal marks (vertical lines) at the beginning of several measures.
- Figured bass notation (numbers 3, 4, 5, 6, 7, 8, 9) below the fifth staff.
- A sequence of numbers *4 7 7 0* at the bottom right of the page.

Handwritten musical score for "Tutti" from "Vltava" by Bedřich Smetana. The score is written on 18 staves. The top system includes staves for Violin I, Violin II, Violoncello, and Double Bass. The middle system includes staves for Violin III, Violin IV, and Viola. The bottom system includes staves for Violoncello and Double Bass. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings such as "mf", "p", "pp", and "f" are present. The tempo marking "Tutti" is written in the bottom right corner. The score is numbered 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18.

The image shows a page of musical notation, likely for a choir and piano. The top section consists of a large system of staves, including vocal staves and piano accompaniment staves. Below this, there is a vocal entry with lyrics: "pa - cem" and "pa - cem". The notation includes various musical symbols such as clefs, notes, rests, and dynamic markings. The bottom section contains piano accompaniment staves. The page is numbered 32 at the bottom left.

[illegible]

[illegible]

This page of handwritten musical notation is for a symphony, likely the first movement of Beethoven's Symphony No. 3, as indicated by the title at the bottom. The notation is arranged in two systems of staves. The top system includes staves for woodwinds (flutes, oboes, bassoons, and clarinets) and strings (violins, violas, cellos, and double basses). The bottom system includes staves for woodwinds (flutes, oboes, bassoons, and clarinets) and strings (violins, violas, cellos, and double basses). The notation is in 3/4 time and features various dynamic markings such as *pp* (pianissimo), *f* (forte), *p* (piano), *Solo*, and *Tutti*. The handwriting is in ink on aged paper, and the notation is clearly legible.

The musical score on page 115 consists of several staves. The top staves are for voices, with lyrics in Latin: "cem do - na no - bis" and "cem do - na nobis". Below the vocal staves are staves for instruments, including Chalmers (Chalm.) and Fagot (Fag.). The bottom of the page features figured bass notation, which is a series of numbers (6, 4, 5, 3, 6, 4, 5, 3) indicating the notes for the basso continuo.

117

pp

Solo gran

2 Cl. pp

Vllo dot.

Tutti Fag.

do - na pa - cem do - na no - bis pa - cem do - na no - bis pa - cem
da pa - cem da pa - cem do - na no - bis pa

f arco

f arco

f arco

The musical score is written for a large ensemble. It includes the following parts and markings:

- Vocal Parts:** Several staves with lyrics: "cem", "pa", "cem", "pa", "cem", "pa", "cem", "pa", "cem", "pa", "cem".
- Woodwinds:** Flutes (Fl.), Oboes (Ob.), Clarinets (Cl.), Bassoons (Fag.). Markings include "Solo" and "Tutti Fag.".
- Strings:** Violins (Vln.), Violas (Vla.), Cellos (Vcl.), and Double Basses (Basso).
- Brass:** Trumpets (Tromp.), Trombones (Tromb.), and Piccolo (pizz.).
- Other Markings:** "Fag. conc.", "rip.", "Senza Vln.", "Vln.", "B. pizz.", "pizz.", "Basso", and "4 7 7 0".

Vogler Missa N° 2.

Tromboni.

1

Kyrie

Alto.

Tenore.

Basso.

Andante.

Tromboni.

Gloria.

Allegretto. 16 10 10 10

10 8 10 8 10 8

Minore. 1 30 7 7 7

Stringendo il Tempo poco a poco sino Allegro molto. 1 26 26 26

Maggiore. 8 1 1 1 1 1 26

Tromboni

3

Three staves of music for Tromboni. The first staff has a treble clef and a key signature of one sharp (F#). The second and third staves have a bass clef and the same key signature. The first measure of each staff is marked with a double bar line and the number 22. The second measure of each staff is marked with a double bar line and the number 4. The third measure of each staff is marked with a double bar line and the number 3. The music consists of eighth and sixteenth notes.

*Graduale
a Capella.*

Adagio.

Three staves of music for Graduale a Capella. The first staff has a treble clef and a key signature of one sharp (F#). The second and third staves have a bass clef and the same key signature. The first measure of each staff is marked with a double bar line and the number 80. The music consists of half and whole notes. The first staff has a dynamic marking of *p* (piano) in the second measure. The second and third staves have a dynamic marking of *p* (piano) in the second measure.

Three staves of music for Graduale a Capella. The first staff has a treble clef and a key signature of one sharp (F#). The second and third staves have a bass clef and the same key signature. The first measure of each staff is marked with a double bar line and the number 90. The music consists of half and whole notes. The first staff has a dynamic marking of *ff* (fortissimo) in the first measure. The second and third staves have a dynamic marking of *ff* (fortissimo) in the first measure.

All^o moderato.

Credo.

Three staves of music for Credo. The first staff has a treble clef and a key signature of one sharp (F#). The second and third staves have a bass clef and the same key signature. The first measure of each staff is marked with a double bar line and the number 17. The music consists of eighth and sixteenth notes. The first staff has a dynamic marking of *f* (forte) in the second measure. The second and third staves have a dynamic marking of *f* (forte) in the second measure. The first staff has a measure number 16 at the end. The second and third staves have a measure number 16 at the end.

Tromboni.

First system of music for Tromboni, measures 1-10. The music is written for three staves (treble, alto, and bass clefs) in a key with one sharp (F#). The first staff has a '4' above the first measure. The second staff has a '4' above the first measure. The third staff has a '4' above the first measure. The system ends with a double bar line and the number '5' above the final measure.

Et incarnatus est. Et resurrexit.

Second system of music for Tromboni, measures 11-20. The music is written for three staves. The first staff has a '4' above the first measure. The second staff has a '4' above the first measure. The third staff has a '4' above the first measure. The system is divided into two parts by a double bar line. The first part is marked 'Andante' and the second part is marked 'All. moderato'. The system ends with a double bar line and the number '5' above the final measure.

Third system of music for Tromboni, measures 21-30. The music is written for three staves. The first staff has a '4' above the first measure. The second staff has a '4' above the first measure. The third staff has a '4' above the first measure. The system ends with a double bar line and the number '5' above the final measure.

Fourth system of music for Tromboni, measures 31-40. The music is written for three staves. The first staff has a '4' above the first measure. The second staff has a '4' above the first measure. The third staff has a '4' above the first measure. The system ends with a double bar line and the number '5' above the final measure.

Tromboni

5

First system of music for Tromboni, measures 1-10. The music is in 2/4 time with a key signature of one sharp (F#). The first staff has a treble clef, the second a soprano clef, and the third a bass clef. Measures 1-4 contain rests for the first two staves and eighth notes for the third. Measures 5-10 show a melodic line in the first staff, with the second and third staves providing harmonic support. Measure numbers 5 and 6 are written above the first staff.

Offertorium.

Allegretto.

Second system of music, labeled *Offertorium.* and *Allegretto.*, measures 1-28. The music is in 2/4 time with a key signature of one sharp. The first staff has a treble clef, the second a soprano clef, and the third a bass clef. Measures 1-4 contain rests for the first two staves and eighth notes for the third. Measures 5-28 show a melodic line in the first staff, with the second and third staves providing harmonic support. Measure numbers 30, 46, 1, 3, and 28 are written above the first staff.

Third system of music, measures 29-40. The music continues the melodic and harmonic themes established in the previous system. Measure numbers 4 and 4 are written above the first and second staves respectively.

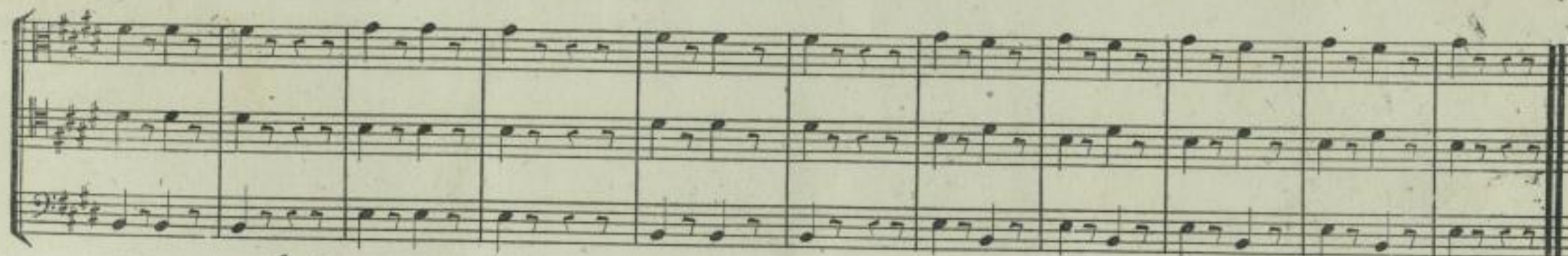
Fourth system of music, measures 41-50. The music continues the melodic and harmonic themes established in the previous system. Measure numbers 1 and 6 are written above the first and second staves respectively.

Sanctus.

4770.

Tromboni.

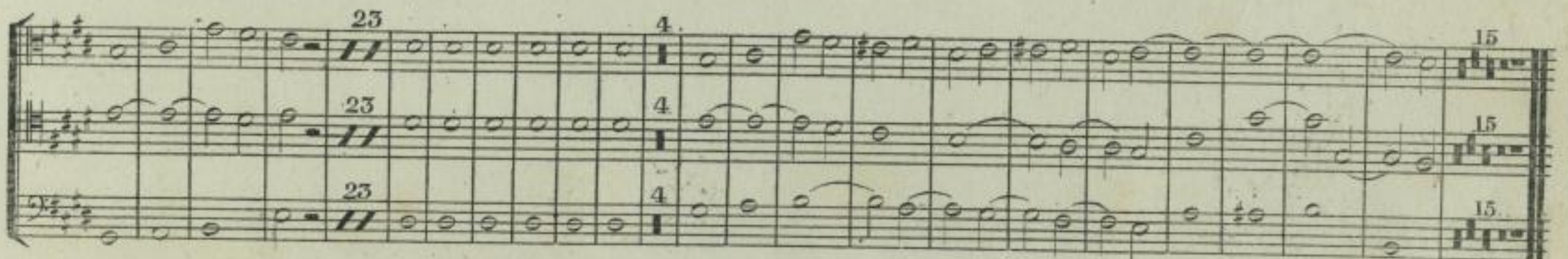
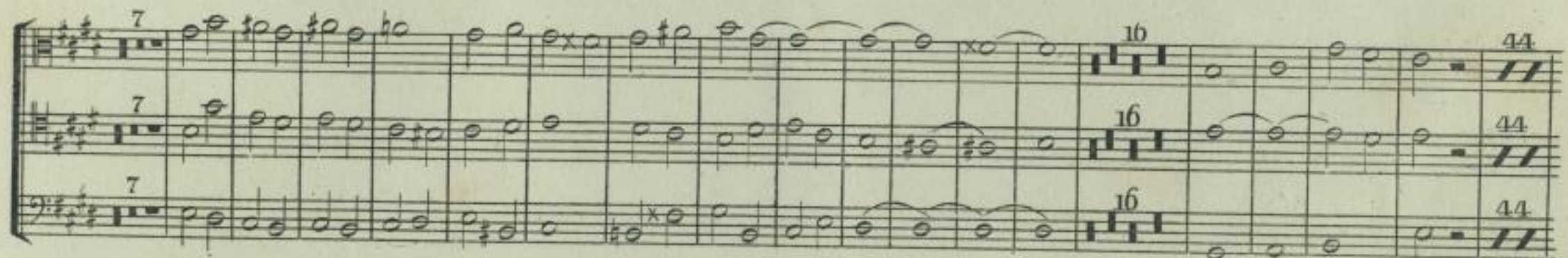
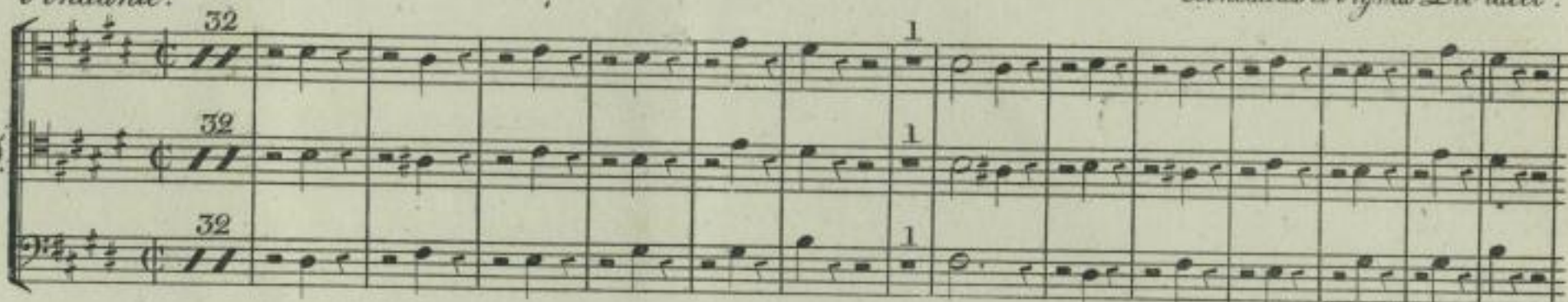
7



Andante.

Benedictus et Agnus Dei tacet.

Dona nobis.



Mus $\frac{3563}{116}$

